

## IN THE REALM OF MUSIC

Caruso's Opera Associates Do Him Honor at Memorial Concert.

By Frank H. Warren.

The Caruso Memorial Foundation yesterday started its national effort to perpetuate the memory and the art of the great tenor with a concert in the Metropolitan Opera House. The purpose of the foundation is to provide annual scholarships to talented and deserving students of music in America and to initiate or assist activities that tend to promote a wider appreciation of the more serious musical forms. An endowment of \$1,000,000 is needed and a large committee of well known ladies and gentlemen are sponsoring the scheme. Yesterday's affair yielded \$15,000. The artists taking part, all of them of the Metropolitan Opera forces, were: Mmes. Alda, Galli-Curci, Farrar, Ponselle, Gordon and Matzeauer, and Messrs. Gigli, Danise, De Luca, Didur, Mardones, Rothler, together with the opera orchestra and the different conductors. The next concert in the series will take place next Sunday evening in the Hippodrome. Artists from the Chicago Opera Company, Eddy Brown, violinist, and Arturo Bonucci, cellist, will provide the programme.

The Philharmonic Orchestra's concert in Carnegie Hall was punctuated by the appearance of Mme. Helen

Teschner Tas, violinist, who played Mozart's A major concerto. Her touch was light and her performance satisfying. Conductor Mengelberg again tried Ravel's modern poem "La Valse," on a phlegmatic audience, and the leader also did some strange things with Mr. Strauss's "Don Juan." The composer's own interpretation of this composition is still fresh in the minds of many. Albert Coates put on a rival concert in Aeolian Hall with the New York Symphony Orchestra, the next to his final Sunday appearance of this season. He repeated his version of Beethoven's seventh symphony, played a new Elgar arrangement of a Bach fugue in C Minor and Liszt's "Kikimora." The audience was that pleased with the Russian number the orchestra was forced to rise. The effort seemed to upset its pulse, for after a bar or so of the following number, the "Liebestod," from "Tristan and Isolde," Mr. Coates called a halt and began again—an unusual occurrence. Florence Easton, soprano, was the soloist in this number. Previously she had sung the "Ocean, Thou Mighty Monster," aria from "Oberon."

Town Hall in the afternoon was devoted to a concert by Germaine Schmitt, pianist, and Alexander Schmutz, violinist, each artist being heard in solo numbers only. The work of both is familiar here. In the evening, on the same stage, appeared the youthful Erna Rubinstein, Hungarian violinist, whom Mr. Mengelberg recently introduced at a Philharmonic concert. The young

lady once more disclosed marks of a fine talent. She had some trouble with her fiddle and her tone was not so certain, clean, or smooth as at her orchestral appearance. But it frequently had great warmth and beauty and the violinist easily rode over all technical obstacles.

Mme. Frieda Hempel, soprano, and Titta Rufo, baritone, were a strong combination at the Hippodrome in the evening. Their programme of solo groups and duets delighted the audience.

Frederic Warren's second ballad concert at the Selwyn Theatre enlisted the artistic services of Mme. Ruano Bogislav in folk songs; George Raubenbush, violinist; Richard Bonelli, baritone, and Pauline Bonelli, soprano.

A concert out of the ordinary was given at the Greenwich Village Theatre by the International Composers

Guild, The Bachmann String Quartet played "Three Greek Impressions," by Whithorne and accompanied Miss Greta Thorpe, soprano, who skillfully overcame the modern difficulties of three songs of Henckes. She also sang numbers by Casella, Mallapiero and Pizzetti, composers of the new Italian school. A sonata for violin and piano by Goossens (English) and Polychrome (pieces for piano) by Louis Gruenberg helped to round out a programme that contained interesting matter for those who follow the latest trend of music.

The regular Metropolitan Sunday night concert, in which the Misses Bori, Axman, Tiffany and Tella and Messrs. Schmach, Caupolican and Gustafson took part, and in which the faithful and modest Wilfrid Pelletier had an opportunity to conduct the orchestra and play accompaniments, allowed the music peripatetics to call it a day.

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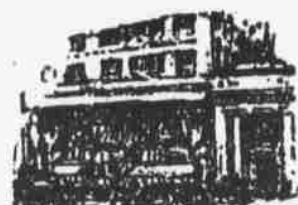
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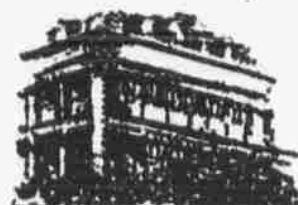
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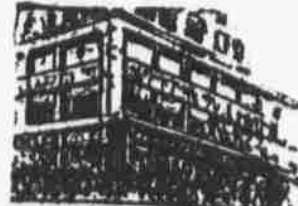
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